July Exhibitions and Event Listings for the Cleveland Museum of Art

Monday July 1, 2024

Pahua. Photo Courtesy of Pahua; Wesli, Photo courtesy of Wesli; Bia Ferreira, Photo courtesy of Bia Ferreira

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Events

City Stages

Wednesdays, July 10, 17, and 31, 2024, 7:30–9:00 p.m.

Transformer Station

Free

City Stages, the Cleveland Museum of Art's acclaimed free outdoor summer concert series featuring the best in global music, returns to Hingetown with three dynamic performances in July. These block parties take place in front of Transformer Station on three Wednesdays: July 10, July 17, and July 31. Each begins at 7:30 p.m.

Arrive early and grab dinner and a drink at one of Ohio City's bars or restaurants, or visit one of the local shops. On City Stages Wednesdays, members receive 10% off at Verbena Free Spirited Shoppe, Jukebox, and Patron Saint with proof of a current CMA membership through digital or physical cards. Please check with each location regarding available hours during the performance dates.

Seating is limited—bring camp chairs and enjoy an evening of music and dancing in the street.

Free parking is available in the Lutheran Hospital lot located at West 28th Street and Franklin Boulevard.

Transformer Station is located at 1460 West 29th Street (at the corner of Church Avenue), Cleveland, Ohio 44113. Transformer Station remains open until 9:00 p.m. during City Stages.

Wednesday, July 10, 7:30 p.m.

Mexico-based Pahua

Wednesday, July 17, 7:30 p.m.

Haiti- and Canada-based Wesli

Wednesday, July 31, 7:30 p.m.

Brazil-based Bia Ferreira

Third Thursdays at Transformer Station

Thursday, July 18, 2024, 7:00–8:30 p.m.

Presented by the CMA and Ideastream Public Media

Free; Ticket Required

Third Thursdays at Transformer Station events feature a mix of live local music and conversation with artists curated and hosted by Ideastream Public Media radio personalities. Each event engages a different show host with a band, highlighting the diversity of Northeast Ohio's music scene and bringing Ideastream's beloved music programs to the public. These events are free, but a ticket is required.

This evening's program is hosted by Ideastream Public Media's Bill O'Connell (host of *Dinner Classics* and producer at WCLV), who leads an in-depth interview with

Cleveland-based ensemble Opus 216. While classically trained, Opus 216 remains unbound by genre, dipping into jazz, folk, Irish fiddle, original music, and creative covers of modern iconic songs. More information about Opus 216 can be found on the group's website and on Ideastream's Spotify playlist.

This event is being recorded for Ideastream's *Shuffle* podcast—Northeast Ohio's backstage pass to the region's independent music scene.

Third Thursdays at Transformer Station Schedule

July 18: Bill O'Connell and Opus 216

August 15: Dan Polletta and Aidan Plank Ensemble

New This Month

Rose B. Simpson: Strata

Sunday, July 14, 2024–Sunday, April 13, 2025

Ames Family Atrium

Free

Rose B. Simpson (b. 1983) has envisioned a site-specific project for the Cleveland Museum of Art's Ames Family Atrium titled *Strata*. Simpson's installation was commissioned specifically for the expansive, light-filled space. According to the artist, *Strata* is inspired by time spent in Cleveland, "the architecture of the museum, the possibility of the space, tumbled stones from the shores of Lake Erie," as well as her own Indigenous heritage and the landscape of her ancestral homelands of Santa Clara Pueblo, New Mexico, where she was born and raised and where she lives and works.

Strata comprises two monumental figural sculptures constructed from the artist's signature clay medium, in addition to metalwork, porous concrete, and cast bronze. The figures' layers mimic rock eroded through geologic time and the structural materiality of man-made architecture. Intricate welded metal structures mounted to the heads of each figure, intended to cast shadows, mimic the structures of the mind in relationship to time and space.

Simpson's identity as a Native woman has greatly impacted her work. She is from a long line of women working in the ceramic tradition of her Kha'po Owingeh (Santa Clara Pueblo) tribe dating back to the 500s CE. Her large-scale sculptures represent a bold intervention in colonial legacies of dependency, erasure, and assimilation, and balance her tribe's

inherited ceramic tradition with modern methods, materials, and processes. Her work asserts a pride of place and belonging on land where Native residents have been forcefully dispossessed of their territories and cultures.

Simpson has had solo exhibitions at the Whitney Museum of American Art, ICA Boston, the Wheelwright Museum, and the Nevada Art Museum, and is represented in museum collections including the Cleveland Museum of Art, Denver Art Museum, Museum of Contemporary Art Chicago, Museum of Fine Arts Boston, Princeton University Art Museum, and San Francisco Museum of Modern Art, among others. She is the recipient of several prestigious awards, including a Joan Mitchell Foundation Fellowship and a Women's Caucus for Art President's Award for Art & Activism and was recently appointed by President Biden to the Institute of American Indian Arts Board of Trustees.

The CMA's presentation of *Rose B. Simpson: Strata* includes a richly illustrated catalogue with contributions by Nadiah Rivera Fellah, the CMA's associate curator of contemporary art; Anya Montiel, curator at the Smithsonian's National Museum of the American Indian; Karen Patterson, executive director at the Ruth Foundation; Natalie Diaz (Mojave / Akimel O'odham), Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry at Arizona State University; and artists Rose B. Simpson and Dyani White Hawk (Sicangu Lakota).

Major support is provided by the National Endowment for the Arts and the Womens Council of the Cleveland Museum of Art.

Picturing the Border

Sunday, July 21, 2024–Sunday, January 5, 2025
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Free

Picturing the Border presents photographs of the US–Mexico borderlands from the 1970s to the present taken by both border residents and outsiders. They range in subject matter from intimate domestic portraits, narratives of migration, and proof of political demonstrations to images of border crossings and clashes between migrants and the US border patrol. The earliest images in this exhibition form an origin story for the topicality of the US–Mexico border at present, and demonstrate that the issues of the border have been a critical point of inquiry for artists since the 1970s. Many serve as counternarratives to the derogatory narratives of migration and Latino/as in the US that tend to circulate in the mass media.

Capitalizing on the prevalent issues of the border today, *Picturing the Border* aims to spark vital conversations of what constitutes citizenship, as well as complex negotiations of personal identity as it relates to the border. The exhibition shows through these images that Latinx, Chicano/a, and Mexican photographers have significantly rethought what defines citizenship, nationality, family, migration, and the border beyond traditional frameworks for decades.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Final Weeks

The Most Unforgettable Tiger We've Known

Through Sunday, July 14, 2024

Gallery 224B

Free

The Most Unforgettable Tiger We've Known features footage filmed at the Cleveland Metroparks Zoo, alongside a mix of still photography and drawings that call attention to the constructed nature of art. This film is the product of the rich history of the Cleveland Museum of Art's educational programs for teenagers and young adults. The visuals and sound elements were produced by 12-to-18-year-old students, as part of a series of experimental film animation classes organized by the museum in the 1960s and 1970s and were preserved in 2002 with a grant from the National Film Preservation Foundation.

Africa & Byzantium

Through Sunday, July 21, 2024

The Kelvin and Eleanor Smith Foundation Exhibition Hall

Ticket Required

Three centuries after the pharaohs of ancient Egypt ended their rule, new African rulers built empires in the northern and eastern regions of that continent. Spanning from the Empire of Aksum in present-day Ethiopia, Eritrea, and Yemen to the Christian kingdoms of

Nubia in present-day Sudan, these complex civilizations cultivated economic, political, and cultural relationships with one another. The Byzantine Empire (Byzantium)—inheritor of the Roman Empire—also took part in these artistic and cultural networks as it expanded its footprint in northern Africa. Together, these great civilizations created their own unique arts while also building a shared visual culture across the regions linked by the Mediterranean and Red Seas, the Nile River, and the Sahara Desert.

Africa & Byzantium considers the complex artistic relationships between northern and eastern African Christian kingdoms and the Byzantine Empire from the fourth century CE and beyond. The first international loan exhibition to treat this subject, the show includes more than 160 works of secular and sacred art from across geographies and faiths, including large-scale frescoes, mosaics, and luxury goods such as metalwork, jewelry, panel paintings, architectural elements, textiles, and illuminated manuscripts.

Lent from collections in Africa, Europe, and North America, many works have never been exhibited in the US. Most were made by African artists or imported to the continent at the request of the powerful rulers of precolonial kingdoms and empires. The art and faith of these historical kingdoms—including Christianity, Judaism, and Islam—resonate with many worldwide today.

The exhibition is organized by the Metropolitan Museum of Art and the Cleveland Museum of Art.

Ticket Pricing

Adults $15; seniors, students $12; youth 18 and under and CMA members free

The Cleveland Museum of Art welcomes Blue Star Families, active duty and retired members of the American military, and qualifying members of Museums for All with free admission.

The CMA recommends reserving tickets through its online platform by visiting the *Africa & Byzantium* exhibition webpage. Tickets can also be reserved by phone at 216-421-7350 or on-site at one of the ticket desks.

Tickets are expected to book quickly and are not guaranteed. Your first choice of date and time may not be available, so please have other date and time options in mind when reserving tickets. Advance ticket sales are highly recommended.

Exhibition tours of *Africa & Byzantium* are offered at 2:30 p.m. on Tuesdays, Thursdays, Fridays, Saturdays, and Sundays and at 6:00 p.m. on Wednesdays through July 14; a ticket is required. To schedule private tours for adult groups of 10 or more, please contact grouptours@clevelandart.org or call 216-707-2752.

Principal support is provided by the Payne Fund and John and Jeanette Walton. Major support is provided by Austin and Gillian Chinn, Ellen Chinn Curtis, the Malcolm E. Kenney Endowment Fund, and the late Mrs. Jeptha H. Wade. Generous support is provided by Leigh H. Carter in honor of the Wade family, Jamie Wade Comstock, the Helen Wade Greene Charitable Trust in memory of Edward Lee Perry, Slocumb Hollis Perry and the late Edward Lee Perry, the George Garretson Wade Charitable Trust No. 2, and Randall H. Wade. Additional support is provided by Irene and John Briedis, Garretson W. Chinn, Emily Wade Hughey, Carl M. Jenks, Mr. and Mrs. Ellery Sedgwick, Theodore Sedgwick, the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland, and William G. Wade.

This exhibition is made possible in part by a major grant from the National Endowment for the Humanities: Democracy demands wisdom.

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of the National Endowment for the Humanities.

On-Site Activities

Virtual Lunchtime Lecture

Berthe Morisot: Conserving Impressionist Paintings at the CMA

Tuesday, July 2, 2024, 12:00–1:00 p.m.

Free; Ticket Required

Speaker: Julianna Ly, Assistant Conservator of Paintings

Join CMA staff for a quick bite of art history. Every first Tuesday of each month, hear from curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

Join the CMA's assistant conservator of paintings, Julianna Ly, as she discusses the recent treatment of Berthe Morisot's *Reading* (1873), which was featured in the very first Impressionist exhibition in 1874. The treatment focused on removing layers of discolored, yellowed varnish coatings and thick, old restoration paint from the surface. During this process, remnants of former coatings, previously hidden, were revealed, raising the question: did Morisot initially intend this painting to be varnished? Through comparative research and analytical techniques, Ly discusses the complex, decision-making strategies paintings conservators use to present a painting and surface that honors the original intent of the artist.

This program is made possible with support from Gail C. and Elliott L. Schlang.

Leadership Circle Cocktails and Conversation: Rose B. Simpson

Thursday, July 11, 2024, 5:30–7:30 p.m.

Reservation Required

Join us as Rose B. Simpson discusses her commissioned work for the Cleveland Museum of Art, *Strata*. Simpson discusses with the CMA's curator for the project, Nadiah Rivera Fellah, how the project came to life while sharing insights about herself and her work. This event is for Emerging Leadership Circle members at the $1,200 level and above and Leadership Circle members at the $5,000 level and above. Members of these groups receive an email invitation. A reservation is required.

Sensory-Friendly Saturday

Saturday, July 20, 9:00–10:00 a.m.

Free

Sensory-Friendly Saturday events offer adaptations to meet diverse sensory-processing needs every third Saturday of each month from 9:00 to 10:00 a.m. Guests on the autism spectrum, people experiencing dementia, and those of all ages who have intellectual or developmental disabilities are invited to participate in a calming museum experience with less stimulation in a section of the museum's galleries before they open to the public—reducing crowds, noise, and distractions.

Guests can explore the galleries at their own pace and share this time and space with open-minded members of the community. **The designated "calming corner" is temporarily closed due to renovations.**

Things to Know While Planning Your Visit

- All guests must pass through metal detectors at the museum entrance.
- Attendees are encouraged to bring adaptive equipment, including wheelchairs, walkers, and noise-reducing headphones and technology. The Cleveland Museum of Art also offers a limited number of wheelchairs.
- The museum store and café open at 9:00 a.m. on these Saturdays.

- Sensory-Friendly Saturday events are free. Parking in the CMA garage is $14 for nonmembers and $7 for members.
- Once participants enter, they are welcome to stay for the day. The museum opens to the public at 10:00 a.m.

Artist in the Atrium

Pressed Wonders: Letterpress and Story with Shadi Ayoub

Saturday, July 20, 2024, 11:00 a.m.–3:00 p.m.

Ames Family Atrium

Free

Every third Saturday of each month, stop by the Ames Family Atrium between 11:00 a.m. and 3:00 p.m. to get a firsthand look at the art-making process. Each session provides the opportunity to engage and interact with a different Northeast Ohio maker during pop-up demonstrations and activities. See their work unfold and learn how artists create. Explore a related selection of authentic objects from the CMA's Education Art Collection in a pop-up Art Up Close session. See, think, and wonder.

Step into a world of wonder and imagination as we invite you to join us with artist Shadi Ayoub. Discover how Ayoub's unique approach to letterpress adds depth and character to illustrations, creating an immersive storytelling experience for viewers. In conversation with the Cleveland Museum of Art's exhibition *Fairy Tales and Fables: Illustration and Storytelling in Art*, Ayoub brings the exhibition to life through an engaging Artist in the Atrium program. Let your imagination soar as we embark on a magical journey through the art of storytelling, enriched by Ayoub's expertise in letterpress printing and his dedication to fostering creativity and community through the 961 Collective.

Emerging Leadership Circle Tour and Tasting

Wednesday, July 24, 2024, 6:00–9:00 p.m.

Reservation Required

This event is for all levels of the Emerging Leadership Circle. Visit the Indian and Southeast Asian collection at the CMA on a highlights tour with curator Sonya Rhie Mace.

After exploring the galleries, guests join Douglas Katz, chef/owner of Cleveland's Zhug and Amba, and chef/partner of Provenance at the Cleveland Museum of Art, on an exploration of the flavors and spices of India and southeast Asia. He demonstrates recipes using flavors from these regions, which attendees have an opportunity to try. Members of this group receive an email invitation. A reservation is required.

Daily Guided Tours

Sunday, Tuesday, Wednesday, Thursday, Friday, and Saturday of each month

Ames Family Atrium

Free; Ticket Required

Public tours are offered daily at 11:00 a.m. and 1:00 p.m., Tuesday through Friday, and at 1:00 p.m. on Saturdays and Sundays. Art and Conversation Tours are offered at 10:15 a.m. on Tuesdays.

Art and Conversation Tours

Tuesdays, 10:15–10:45 a.m.

Ames Family Atrium

Free; Ticket Required

Join us for 30-minute close-looking sessions, from 10:15 to 10:45 a.m. on Tuesdays. This program offers a focused look at just a couple of artworks, versus the traditional 60-minute public tours of the museum's collection.

Continuing Exhibitions

Liturgical Textiles from Late Medieval Germany

Through Sunday, August 4, 2024

Gallery 115

Free

The Cleveland Museum of Art has a particularly rich selection of liturgical textiles (textiles used during religious ceremonies) from the Middle Ages (about 500–1500). In cathedrals,

monasteries, and parish churches, they were used at many different points of church life. They covered the altar table, were used during mass, or served as vestments, or garments, for the clergy. They were usually richly decorated with pictorial programs, allowing insights into the thinking and piety of each time period.

They were often produced within monastic communities. Nuns, in particular, are believed to have made textiles. In the late Middle Ages (about 1200–1500), production increased sharply, and especially in Italy, textiles were also produced industrially on a large scale and delivered throughout Europe.

Textiles are particularly sensitive to light, and accordingly, they can only be exhibited for a limited period in order to preserve their colors and fabrics for later generations by keeping them in a dark, climate-controlled space.

Monet in Focus

Through Sunday, August 11, 2024

Julia and Larry Pollock Focus Gallery | Gallery 010

Free

This exhibition of five stellar paintings by French Impressionist Claude Monet features three special loans from the Musée Marmottan Monet in Paris placed in intriguing conversation with two favorites from the Cleveland Museum of Art's collection. Created during the latter half of the artist's life, these works reveal how fully Monet immersed himself in capturing the momentary effects of light and atmosphere on subjects, at various times of day and under different weather conditions. Daring in their conception and execution, they also affirm Monet's status as one of the leading cutting-edge painters of his era. *Monet in Focus* is co-organized by the Cleveland Museum of Art and the Musée Marmottan Monet.

Generous support is provided by the Gottlob family in loving memory of Milford Gottlob, MD. Additional support is provided by Patty and Rodger Kowall.

Six Dynasties of Chinese Painting

Through Sunday, September 1, 2024

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

Free

Six Dynasties of Chinese Painting presents a selection of the museum's most important paintings that cover six different dynasties, including the modern era. These paintings represent various subject matter, from figures, landscapes, animals, birds, and flowers to religious and historical themes; their dates of acquisition range from the museum's founding years to the most recent additions, demonstrating a continuous commitment to Chinese painting, a field that has always been the strongest asset of the Chinese collection.

Fairy Tales and Fables: Illustration and Storytelling in Art

Through Sunday, September 8, 2024

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Free

Industrialization transformed all aspects of book production in the 19th century, from the manufacture of paper and ink to the printing and distribution of finished volumes. The process of illustrating books was no exception. Propelled by the demands of new urban markets, including London, Paris, and New York, printing techniques such as lithography, wood engraving, and photomechanical processes were developed and popularized, allowing printers to reproduce artists' designs faster and more accurately than ever before. As a result, illustration proliferated, filling the pages of books, magazines, and periodicals consumed around the world. This illustration boom served as an employment and training opportunity for new artists, from William Blake in the late 18th century to Arthur Rackham and Kate Greenaway decades later. It was also used by established artists, such as Edouard Manet, Pablo Picasso, and Marc Chagall, to reach wider audiences.

This exhibition features more than 50 rarely seen artworks related to book illustration from the museum's holdings and local collections. Included are preparatory sketches, finished drawings and watercolors, printing blocks, limited edition prints, and published books created between 1750 and 1950. These objects show how artists from Jean-Baptiste Oudry to Aubrey Beardsley approached the challenges and opportunities of illustration, navigating the commercial needs of the publishing industry while developing their artistic voices.

Using both traditional and innovative techniques, these illustrators engaged with and questioned the established imagery related to stories as they addressed new audiences, from sophisticated collectors interested in the latest artistic movements to middle-class parents trying to entice their children to read. The groundbreaking works in the exhibition,

some still recognizable and beloved today—influenced generations of artists and readers to come.

A free printed family guide is available in the exhibition.

This exhibition is made possible with support from the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

Carpets and Canopies in Mughal India

Through September 8, 2024

Gallery 242B

FREE

Carpets and canopies designated portable courtly spaces among nomadic groups, such as the Mongols and Turks of Central Asia. The Mughals of India, who were of Mongol and Turkic descent, continued to use carpets and canopies to mark royal presence. Even when the Mughals settled in permanent stone structures, a special carpet signaled the window (*jharokha* in the Mughal court language of Persian) where the populace could see and petition the emperor from below. Other regional rulers all over India soon adopted the use of the jharokha carpet to locate other members of a royal household.

Mughal carpets were not meant to be walked on; instead, they functioned more like furniture, as seats of honor. They also created an intimate space where courtly pleasures were enjoyed.

Using silk or pashmina—fine wool yarn made from the coats of Himalayan goats—intricate floral patterns on Mughal carpets evoke the luxury of a garden of paradise. Many of the patterns originated in paintings or manuscript illuminations. In the Mughal court of India, painters worked alongside carpet weavers and textile artists, who used dyed yarns as painters used pigments.

The swirling floral vines with a central lobed medallion testify to an ongoing appreciation of Persian design. After the 1620s, Mughal artists in India began making carpets and textiles featuring individual flowering plants regularly spaced over a plain ground. Both the Persian and Mughal floral aesthetic continue to be influential in textile designs internationally.

Into the Seven Jeweled Mountain: An Immersive Experience

Through September 29, 2024

Arlene M. and Arthur S. Holden Gallery | Gallery 234

Free

Journey into the wondrous terrain of the Seven Jeweled Mountain through an immersive, large-scale projection of its legendary scenery as illustrated in a 19th-century Korean folding screen.

The *Seven Jeweled Mountain* is a superb example of a Korean landscape painting tradition called "true-view," where natural sites were realistically depicted to capture their unique terrain. Travel through the landscape's eccentric geology amid changing weather, following the trail of others who documented their trek. Outside the digital experience, the 10-panel folding screen offers a connection to the enlarged breathtaking vistas.

Through the carefully rendered scenery and historical first-person narration, discover the natural wonder that was once a beloved tourist destination, now part of North Korea and inaccessible to most of the world.

As a collaboration between the Cleveland Museum of Art and the Overseas Korean Cultural Heritage Foundation, the digital content of this exhibition is simultaneously on view at the National Palace Museum of Korea in Seoul, meaningfully connecting the two institutions in celebrating Korea's cultural heritage and history.

Principal support is provided by the Overseas Korean Cultural Heritage Foundation.

From Dreaming to Hiking: Korean Landscape Paintings

Through Sunday, September 29, 2024

Korea Foundation Gallery | Gallery 236

Whether depicting imaginary, idealized terrain or actual geographic and historical sites, Korean landscape paintings are celebrated for their dynamic artistic vocabulary. Natural locations known for awe-inspiring topographic features became the most beloved subjects, but artists also created fictional landscapes that serve as an inspiration to attain a way of life in perfect harmony with nature, as seen in *Winter Landscape* and *Mountain Market, Clear with Rising Mist* from the CMA's collection.

Coupled with the digital immersive exhibition *Into the Seven Jeweled Mountain: An Immersive Experience* in the Arlene M. and Arthur S. Holden Textile Gallery (gallery

234), *From Dreaming to Hiking* explores this Korean landscape painting tradition wherein nature becomes an important dimension of human experience.

Korean Couture: Generations of Revolution

Through Sunday, October 13, 2024

The Kelvin and Eleanor Smith Foundation Gallery

Free

Korean Couture: Generations of Revolution is a compelling story about the history and transformative legacy of Korean fashion. The first of its kind at the Cleveland Museum of Art, this exhibition presents approximately 30 works, plus accompanying ephemera, ranging from excavated 17th-century aristocratic garments to contemporary Korean couture by leading and emerging designers, including André Kim (1935–2010); Lie Sang Bong (b. 1954); Lee Chung Chung (b. 1978), for LIE; Lee Jean Youn (b. 1978); and Shin Kyu Yong (b. 1988) and Park Ji Sun (b. 1988), for Blindness.

As Korea's first notable male designer, André Kim started his brand in 1962; his contributions range from creating trailblazing Joseon dynasty–inspired couture to facilitating postwar Korean diplomacy through his design prowess. Lie Sang Bong launched his eponymous brand in 1985, experimenting with various fabrications, silhouettes, and abstract concepts, interlocking couture techniques with historical Korean references. The aesthetics of his son, Lee Chung Chung, who founded LIE in 2013, fuse mainstream dialogues, from pop culture to gender-bending, emanating the future trajectory of fashion and social commentary. Likewise, Shin Kyu Yong and Park Ji Sun, in their brand Blindness, also explore the gender-fluid frontier of Korean couture but use more deconstructed methods. As the first Korean designer to be invited by the Fédération de la Haute Couture in Paris from 2010 to 2012, Lee Jean Youn is much celebrated for his sensitive incorporation of traditional Korean aesthetics and sewing techniques into his creations. Finally, mulberry bark dresses by Aimee Lee—artist, papermaker, and researcher of Korean paper—seamlessly illuminate how traditional methods are not fixed but can be transformed into new possibilities.

Through juxtaposing historical and contemporary ensembles, *Korean Couture: Generations of Revolution* recounts the definition of "couture" from an inclusive perspective, amplifying how tradition has empowered contemporary Korean fashion designers to invent a new artistic language.

Exhibition tours of Korean Couture: Generations of Revolution are offered at 3:30 p.m. on Tuesdays, Wednesdays, and Saturdays through October 5. Tours are free; a ticket is required. To schedule private tours for adult groups of 10 or more, please contact grouptours@clevelandart.org or call 216-707-2752.

Major support is provided by the E. Rhodes and Leona B. Carpenter Foundation and the Korea Foundation. Generous support is provided by Ms. Judith Gerson. Additional support is provided by the Dunhuang Foundation, the Joseph M. and Bonnie N. S. Gardewin Endowment for Korean Art Exhibitions, Pamela A. Jacobson, Courtney and Michael Novak, and Mr. Ken S. Robinson.

Ancient Andean Textiles

Through Sunday, December 8, 2024

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most impressive group of early textiles to survive was made by the Paracas people of Peru's south coast. Most artistically elaborate Andean textiles served as garments.

Native North American Textiles and Works on Paper

Through Sunday, December 8, 2024

Sarah P. and William R. Robertson Gallery | Gallery 231

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s and early 1900s, both of them rugs woven for the collector's market, modeled on the Diné shoulder blanket. Also on view is a watercolor from the 1920s by the Pueblo artist Oqwa Pi (Abel Sanchez), who was key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

This exhibition is made possible with support from the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

Jewish Ceremonial Art from the Jewish Museum, New York

Through Sunday, January 5, 2025

Various Galleries

Free

The CMA, famous for the quality and breadth of its collection, partners with the Jewish Museum, New York, and displays a group of Jewish ceremonial objects from the latter's world-renowned collection of Jewish art. The objects are shown in six permanent collection galleries, representing the diversity of Jewish cultures throughout the world and time. Among the objects are silver Torah ornaments from Italy, France, and Georgia; a rare German festival lamp; and spice containers made in Ukraine and the United States. They convey the creativity of Jewish communities and artists from different backgrounds in which they adapted traditional forms of Judaica to changing fashions, styles, and needs, often drawing on broader cultures. Visitors can explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

Principal support is provided by Rebecca and David Heller. Major support is provided by Gail C. and Elliott L. Schlang. Additional support is provided by Michael Frank and the late Pat Snyder, Janice Hammond and Edward Hemmelgarn, Marjorie Moskovitz Kanfer and Joseph Kanfer, Margo Roth, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, Dr. Daniel Sessler and Dr. Ximena Valdes-Sessler, and Herb and Jody Wainer.

Contemporary Calligraphy and Clay

Through Sunday, June 15, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A

FREE

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called tokonoma, or simply *toko*, a term that can be translated as "display alcove." For centuries, people have hung calligraphy or paintings on the wall of a toko and placed ceramics, lacquers, or metalworks on the deck to create a particular mood for an occasion. Traditional reception rooms, living rooms, guest rooms, and teahouses, places where people hold small, significant gatherings, often feature toko. While toko are less common in newer architectural structures due to various factors, including limited space and a shift away from floor culture, today's artists continue to create with them in mind but also increasingly

envision new environments for their works. This installation considers the bond of calligraphy and clay through contemporary artworks set in the modern space of the museum gallery.

CMA Community Arts Center On-Site Activities

2937 West 25th Street, Cleveland, OH 44113

Free parking in the lot off Castle Avenue | Estacionamiento gratis en la Avenida Castle

Pianos in the City | Pianos en la Ciudad

Sunday, July 7, 2024, 1:00–4:00 p.m.

Free; All Ages; Drop In; No Reservation Required | Gratis; Todas Edades; Sin Cita Previa; No Es Necesario Registrarse

We invite you to the Community Arts Center for a Family FUNday, alive with sounds and color! Keep an eye out—and an ear open—for Pianos in the City. To commemorate the Cleveland International Piano Competition's 50th anniversary, Piano Cleveland has placed 6 pianos around the city with weekly performances at each location.

Join artist Raymond Rodriguez in painting the piano placed at the CAC. Rodriguez is a Puerto Rican artist currently based in Cleveland. His artistic vision is characterized by an exploration of color, emotions, characters, and dreams. Some of his influences are artists like Inka Essenhigh, Remedios Varo, René Magritte, Loish, and TB Choi.

Piano performances take place at the CAC throughout July, Sundays at 1:00 p.m.

¡Te invitamos al Centro Comunitario de Artes para el Día de Alegría Familiar, vive con sonidos y color! Esté atento a Pianos in the City. Para conmemorar el 50 aniversario del Concurso Internacional de Piano de Cleveland, Piano Cleveland ha colocado 6 pianos en toda la ciudad con actuaciones semanales en cada lugar.

Únase al artista Raymond Rodriguez para pintar el piano colocado en el CAC. Rodriguez es un artista puertorriqueño que actualmente reside en Cleveland. Su visión artística se caracteriza por la exploración del color, las emociones, los personajes y los sueños. Algunas de sus influencias son artistas como Inka Essenhigh, Remedios Varo, René Magritte, Loish y T.B. Choi.

Actuaciones de piano en el CAC durante todo el mes de julio, los domingos a las 1:00 p.m.

Pianos in the City Performances | Conciertos de Pianos en la Ciudad

Sundays, July 14, 21, and 28, 2024, 1:00–2:00 p.m.Free; All Ages; Drop In; No Reservation Required | Gratis; Todas Edades; Sin Cita Previa; No Es Necesario Registrarse

We invite you to the Community Arts Center for piano performances, alive with sounds and color! Keep an eye out—and an ear open—for Pianos in the City. To commemorate the Cleveland International Piano Competition's 50th anniversary, Piano Cleveland has placed 6 pianos around the city with weekly performances at each location.

View the community-painted piano placed at the CAC, designed by artist Raymond Rodriguez and activated by a professional pianist. Rodriguez is a Puerto Rican artist currently based in Cleveland. His artistic vision is characterized by an exploration of color, emotions, characters, and dreams. Some of his influences are artists like Inka Essenhigh, Remedios Varo, René Magritte, Loish, and TB Choi.

¡Te invitamos al Centro Comunitario de Artes para actuaciones de piano, vive con sonidos y color! Esté atento a Pianos in the City. Para conmemorar el 50 aniversario del Concurso Internacional de Piano de Cleveland, Piano Cleveland ha colocado 6 pianos en toda la ciudad con actuaciones semanales en cada lugar.

Ver el piano pintado por la comunidad y colocado en el CAC, diseño original por el artista Raymond Rodriguez y activado por un pianista profesional. Rodriguez es un artista puertorriqueño que actualmente reside en Cleveland. Su visión artística se caracteriza por la exploración del color, las emociones, los personajes y los sueños. Algunas de sus influencias son artistas como Inka Essenhigh, Remedios Varo, René Magritte, Loish y T.B. Choi.

Teen Summer Studio: Sculpt a Story

Monday, July 8—Friday, July 12 and Monday, July 18—Friday, July 25, 9:00 a.m.–12:00 p.m.

Ticket Required; Scholarship Available

These weekly studio-focused camps take place at the **Community Arts Center**. Campers can register for one week at a time; themes span two weeks with varying projects each week.

Dive into Sculpt a Story, a summer studio where visual storytelling takes center stage. Through sculpture and mixed media, teens craft narratives in various forms, building a diverse and compelling portfolio of their creative expression.

Ages 13–16

Black Arts Showcase | Muestra de Artes Afroamericanos

Saturday, July 20, 2024, 12:00–4:00 p.m.

Free; All Ages; Drop In; No Reservation Required; Gratis; Todas Edades; Sin Cita Previa; No Es Necesario Registrarse

We invite you to the third annual Black Arts Showcase held at the Community Arts Center and Future Ink Graphics. Celebrate, empower, honor, and invest in Cleveland artists from the African diaspora through immersive experiences.

The event opens in the CAC gallery with a guided meditation at noon. Join us in the CAC all day for live painting by Isaiah Williams, a screening of Wayne Smith's Where We Overlap, and Vivica Satterwhite's photo station with Pottymouf Studios. Participate in an afternoon writing workshop with Sparrows Fortune or acting workshop led by Karamu House's Associate Artistic Director Nina Domingue.

Full details and workshop times are available at the main event page.

Lo invitamos a la Muestra de Artes Afroamericanos tercera anual que se llevará a cabo en el Centro de Artes Comunitarias y Future Ink Graphics. Celebre, empodere, honre e invierta en los artistas de Cleveland de la diáspora africana a través de experiencias inmersivas.

El evento se inaugura en la galería del CAC con una meditación guiada al mediodía. Únase a nosotros en el CAC todo el día para ver la pintura en vivo de Isaiah Williams, una proyección de Where We Overlap de Wayne Smith y la estación fotográfica de Vivica Satterwhite con Pottymouf Studios. Participe en un taller de escritura por la tarde con Sparrows Fortune o en un taller de actuación dirigido por la directora artística asociada de Karamu House, Nina Domingue.

Todos los detalles y horarios de los talleres están disponibles en la página principal del evento.

Open Studio at the CAC | Estudio Abierto

Saturdays and Sundays, 1:00–4:00 p.m.

Enjoy free, drop-in art making. A monthly theme connects community, art, and exploration.

Disfrute el arte con toda la familia. Gratis para participar. Cada mes presenta una temática connectando el arte, la comunidad y la exploración.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Generous annual support is provided by two anonymous supporters, Gini and Randy Barbato, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Joseph and Susan Corsaro, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, the Frankino-Dodero Family Fund for Exhibitions Endowment, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

Major annual support is provided by Brenda and Marshall Brown, Mr. and Mrs. Walter E. Fortney, David and Robin Gunning, Dieter and Susan M. Kaesgen, Eva and Rudolf Linnebach, Gail C. and Elliott L. Schlang, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by Gini and Randy Barbato, the M. E. and F. J. Callahan Foundation, Char and Chuck Fowler, the Giant Eagle Foundation, Robin Heiser, the Lloyd D. Hunter Memorial Fund, the late Marta and the late Donald M. Jack Jr., Bill and Joyce Litzler, the Logsdon Family Fund for Education, William J. and Katherine T. O'Neill, Mandi Rickelman, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, and the Womens Council of the Cleveland Museum of Art.

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About the Cleveland Museum of Art

The Cleveland Museum of Art (CMA) is renowned for the quality and breadth of its collection, which includes more than 63,000 artworks and spans 6,000 years of achievement in the arts. The museum is a significant international forum for exhibitions, scholarship and performing arts and is a leader in digital innovation. One of the leading encyclopedic art museums in the United States, the CMA is recognized for its award-winning open access program—which provides free digital access to images and information about works in the museum's collection—and free of charge to all. The museum is located in the University Circle neighborhood with two satellite locations on Cleveland's west side: the Community Arts Center and Transformer Station.

The museum is supported in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture and made possible in part by the Ohio Arts Council (OAC), which receives support from the State of Ohio and the National Endowment for the Arts. The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. For more information about the museum and its holdings, programs, and events, call 888-CMA-0033 or visit cma.org.